

...MISERERE...

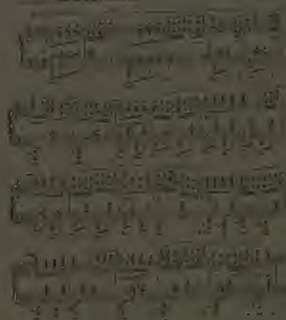
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Brilliant Piano Solos.

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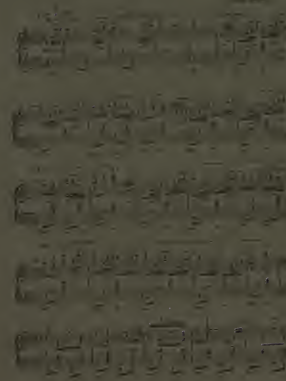
THE KUNKEL BROTHERS, PIANO SOLOS.

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BRILLIANT PIANO SOLOS.



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...MISERERE...

From Verdi's ("Il Trovatore.")



CHARLES KUNKEL.

—\$1.50

St. Louis: KUNKEL BROTHERS, Publishers.

THE MISERERE SCENE.



The great Miserere Scene opening the fourth act of Verdi's popular opera "Il Trovatore," is one of the greatest inspirations ever conceived by genius. In my paraphrase of the "Miserere Scene" I have endeavored to vividly portray the tone-color of the original score. If Verdi had written only this one scene it would suffice to send his name down to posterity

CHARLES KUNKEL.

The words accompanying the music are as follows :

LEONORA and RUIZ enter, enveloped in cloaks. (Recitative). RUIZ (in a whisper)—"No further ; that is the tower, within whose dungeons prisoners groan unheeded. Oh, day, unhappy day, when here they bore him." (Recitative). LEONORA—"Leave me, say no more. Here I would awhile be lonely, who knows but I may save him! (RUIZ retires). Why fear for me? My safe-guard, (fixing her eyes upon a ring that she wears on her right hand) ever I have near me. The night is dark and threat'ning, and here I wander near thy dungeon, oh my belov'd one. Ye sighing breezes I hear lamenting, oh fly and tell him his love doth near him linger. (Aria). Love, fly on rosy pinions, float in a dream around him ; Bear to the captive some repose, ah, with thy spell surround him. A breath of hope, oh send thou, his lonely hours attend thou, in memory, oh waft him the visions of our happy days. But tell him not my heart will break, if fate ever more our hope betrays."

The death bell sounds while the chorus sings from the tower: "Pray that peace may attend a soul departing, whither no care nor thought of earth can follow; heavenly mercy allays the pangs of parting. Look up, beyond this life's delusions hollow." LEONORA—"What voices of terror, for whom are they praying? With omens of fear unknown, they darken the air. New horrors assail me, my senses are straying, my vision is dim, is it death that is near?" The imprisoned Troubadour, MANRICO, sings from the tower. "Ah! send thy beams Aurora, light me to early death, waft her my prayer, waft her my latest breath, I leave thee. Leonora, ah, I leave thee." LEONORA—"Oh, heav'n! I am distracted."

The bell again tolls and the chorus sings as before, breaking in upon the voice of Leonora. LEONORA—"Oh night full of anguish, what will be thy ending? With lowering pinion destruction is near, oh gloomy forboding, his doom is impending. We meet not again till his death knell I hear." (Chorus: "Heav'n have mercy on thy spirit"). Troubadour MANRICO—"Though here on earth we sever, thou wilt remember me. In realms above there I will wait for thee, Leonora, mine. We shall not part for never! I'm thine for ever!" Chorus: "Heav'n have mercy on thy spirit."

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MISERERE.

From Verdi's Il Trovatore.

Paraphrase de Concert.

CHARLES KUNKEL.

Andante. ♩ = 96. Misterioso.

Orchestra. *f* Fagottos. Clarinetos. *p*

Ruiz.

Recitative. *ad lib.* Orchestra. *f*

1729-11

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Leonora, recitative. r. h. Orchestra.

Leonora, recit.

ad lib.

con anima.

cresc.

Cadenza.

Volante.

rit. **L'istesso tempo.** *♩ = 60.*

Aria Leonora.
cantabile.

or thus.

animato. *dolcissimo.* *rall.*

*armonioso.
a tempo.* *rit.* *a tempo.*

rit. *a tempo.*

or thus. *con gusto* *con delicatezza.*

or thus. *rit.*

a tempo *piangendo.* *con passione.*

rit. *a tempo.* *con anima.*

rit.

Orchestra.
a tempo.

pp *fp*

Leonora.
ad libitum.

con molta espressione

ad lib. *ad lib.* *Orchestra.*

pp

Miserere. $\text{♩} = 72$.
Chorus.

misterioso.

The first system of the musical score for 'Miserere' features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked '♩ = 72'. The mood is 'misterioso'. The piano part begins with a *p* (piano) dynamic. The vocal line starts with a whole note rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in the left hand.

misterioso.

misterioso.

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes markings for *pp* (pianissimo) and *f* (forte). The system concludes with a repeat sign and a double bar line.

Leonora and Chorus.

The third system introduces a new section for 'Leonora and Chorus'. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'a tempo'. The mood is 'misterioso'. The piano part includes markings for *rit.* (ritardando) and *appassionato*. The system concludes with a repeat sign and a double bar line.

The fourth system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes markings for *f* (forte) and *pp* (pianissimo). The system concludes with a repeat sign and a double bar line.

The fifth system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes markings for *f* (forte) and *pp* (pianissimo). The system concludes with a repeat sign and a double bar line.

The sixth system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes markings for *agitato* and *accel.* (accelerando). The system concludes with a repeat sign and a double bar line.

con agitazione

f *ritard.* *molto rit.*

Manrico, in the tower.

cantabile

p a tempo.

con passione. *dolente.*
cresc. *un poco rit.* *a tempo.*

molto rit. *f* *p a tempo.* *pp*

misterioso. *pp*

misterioso. *pp* *rit.*

appassionato

a tempo

con agitazione

agitato.

accel.

ritard. *molto rit.*

a tempo
leggero.

pp

marcato la melodia

The musical score is written for piano and consists of six systems of staves. The first system is marked 'a tempo' and 'appassionato'. The second system continues the 'appassionato' mood. The third system introduces 'agitato.' and 'accel.'. The fourth system features 'con agitazione', 'ritard.', and 'molto rit.'. The fifth system is marked 'a tempo leggero.' and 'pp', with a 'marcato la melodia' instruction. The sixth system continues the 'a tempo leggero.' section. The score includes various musical notations such as chords, arpeggios, and melodic lines, with some measures containing repeat signs and first/second endings.



a tempo

f

molto cresc.

rit.

largamento.

a tempo.

f

1729. 11

appassionato.

OF

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